

WISCONSIN ARCHITECT

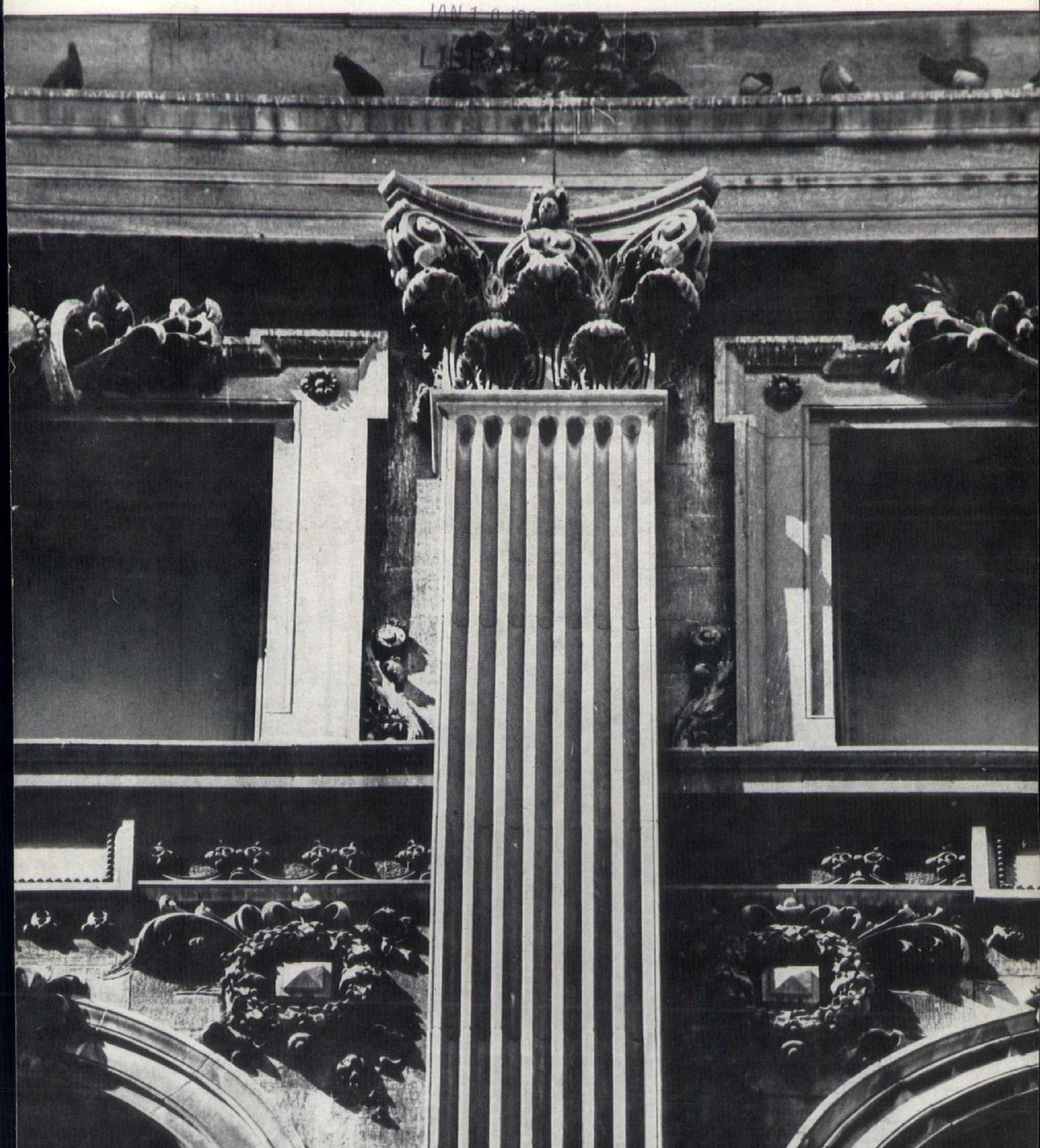
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AMERICAN INSTITUTE
OF
ARCHITECTS

DECEMBER, 1963

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THE LOOK OF CLASSICAL COLONNADES

...concrete brings timeless beauty to this modern office building

Minneapolis embraces progress in new buildings such as the home of the Northwestern National Life Insurance Company, to be completed in the fall of 1964. Reinforced and precast concrete, the structure will be a dramatic contribution to civic beauty. • Rows of slender precast, prestressed concrete columns with flaring capitals soar 80 feet high, and extend beyond the building to create an impressive portico. For full development of the arched colonnade effect, the columns are brilliant white, achieved with quartz and white portland cement. Additional accent is provided by dark green walls of faceted panels flanked with gray glass. • Concrete offers opportunity for striking design departures in structures of every purpose.



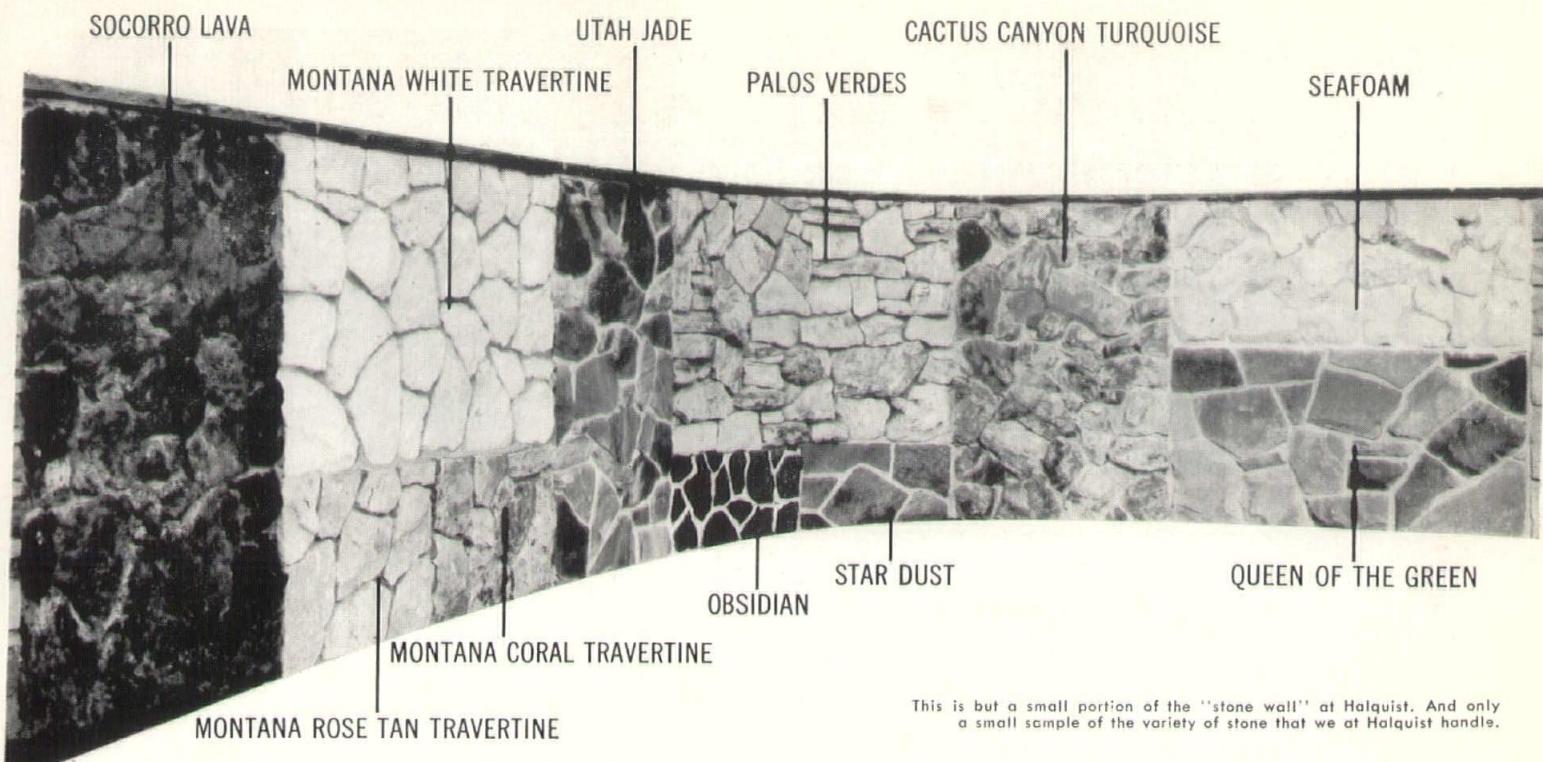
THE BEST IDEAS ARE MORE EXCITING IN CONCRETE

Architect: Minoru Yamasaki & Associates, Birmingham, Michigan • Structural Engineers: Worthington, Skilling, Helle & Jackson, Seattle, Washington • Owner: Northwestern National Life Insurance Company, Minneapolis, Minnesota

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montana white travertine

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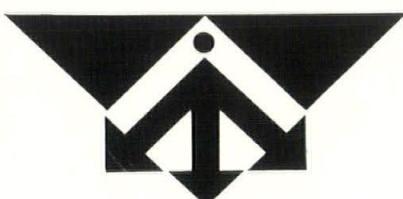
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THE ARCHITECT



DECEMBER, 1963

DEAR SANTA:

Wisconsin Architects Foundation needs money for its program of aid to architectural education. See page 15.

Signed: Dasher Herbst

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PHOTOS: BIG CEDAR STUDIOS

**1963 HONOR AWARD / WAUKESHA COUNTY MARINE BANK
MAYNARD W. MEYER AND ASSOCIATES
ARCHITECTS**

The jurors of the 1963 Honor Awards Program, Alfred Shaw, FAIA, Harry Weese, FAIA, and Ralph Rapson, AIA, unanimously agreed that the Waukesha County Marine Bank is "a commercial structure achieving dignity and refinement by careful and thoughtful handling of overall sculptural forms and materials."

Finding it worthy of an Honor Award they further commented: "The sculptured roof form, though not original, is well handled and continuous use of glass below the roof line is unifying and gives organization and meaning to the roof structure. The plan is logical and clean.

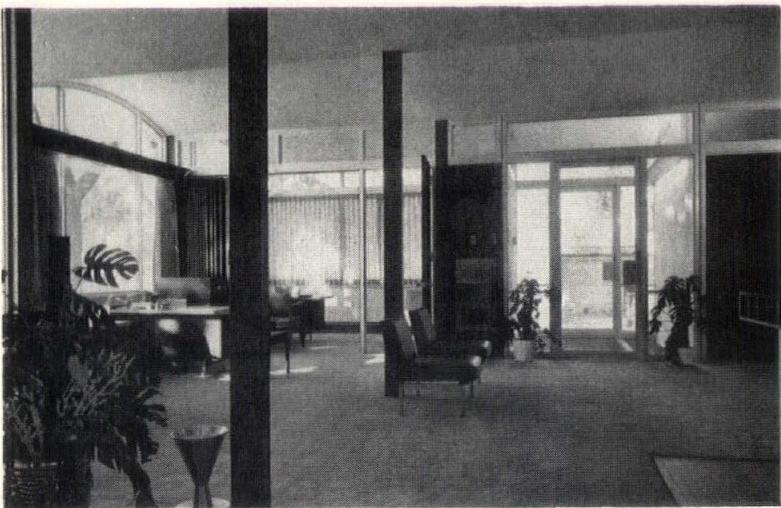
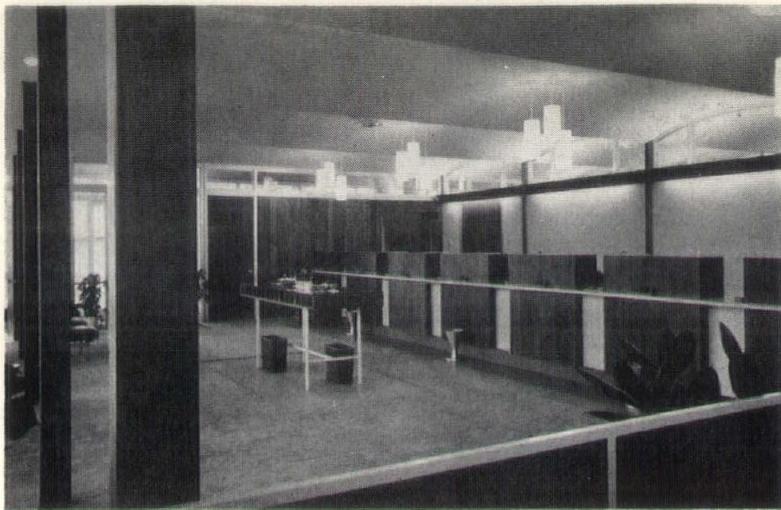
Parking in the rear complements the site."

Maynard W. Meyer, AIA, of Maynard W. Meyer and Associates, Architects, recalls: "Shortly after the acquisition of the old Pewaukee State Bank by the Marine Corporation, it was decided to build a new bank building to house the expanding business. Prior to the merger the officers of the Pewaukee State Bank had acquired a site for their projected building. This site was directly across Oakton Street, Pewaukee's major shopping street. Several old residences and a meat market built of fieldstone in 1907 had to be demolished. The fieldstone from

Jones' market was saved and ultimately became the retaining walls around the new building.

The requirements given the architect were to provide the necessary functional spaces at a minimum cost, and to plan and design the building with enough flexibility to allow an easy change of functional spaces with a minimum of effort and waste for future expansion.

The owner hoped that the architect, in spite of economical restrictions and the difficult task of providing space for future expansion "within" the enclosing walls of the present structure, could come up with a design solution that



would not be "the ordinary, tawdry commercial looking bank so prevalent today," as Maynard Meyer puts it.

The concept of the Waukesha County Marine Bank is straightforward and one of absolute simplicity in plan and elevation. Only the roof was called upon to give any "flair" to this small town bank building. Plywood girders and plywood stressed skin arches were chosen as the only element of richness in a distinctive design. The cost for the roof was little more than a 10 per cent premium over the simplest flat roof that might have been used.

Concerning future expansion, it was decided to utilize basement space for future bookkeeping operation and to expand both public space, officers' space and tellers' cubicles into the area eventually to be vacated by bookkeeping, now located on the first floor. The auto-teller would have to work in the present solution as well as in the future one. Provision for a second auto-teller's window was made.

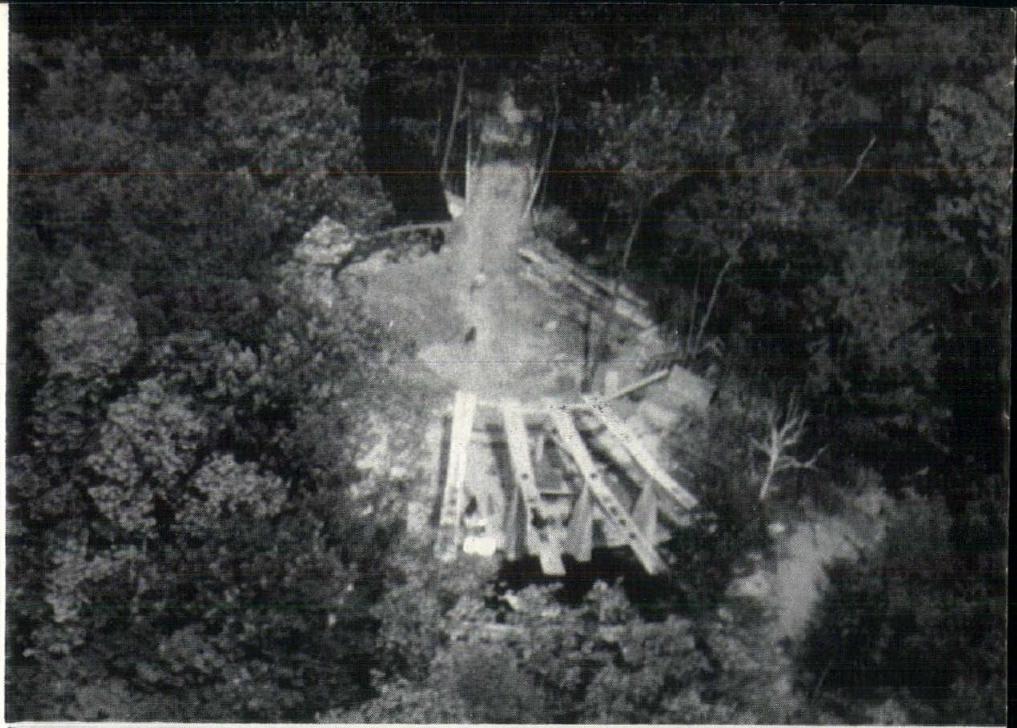
Simple and inexpensive materials were used in the construction: Reinforced concrete foundation walls, light steel framing, open-web bar joists and corruform first floor, block and brick veneer exterior walls plus curtain walls for windows and spandrelite (opaque glass) panels below. All mechanical, electrical, plumbing and architectural features are set up for future expansion.

The architect was especially conscious of integrating the site plan and landscape features into one harmonious whole. He also chose furniture and furnishings to maintain the desired unity.

Herbert C. Hackbarth, President of the Waukesha County Marine Bank, is very pleased with the bank's new quarters both from the functional and aesthetical point of view. He says: "The architect met and surpassed our requirements for an efficient and pleasant building. Of greater importance to us, naturally, is the reaction of the public, our customers. It is evident from their comments that the design features of the building create a favorable and enjoyable atmosphere."

1963 MERIT AWARD
NICKOLL RESIDENCE

WILLIAM WENZLER
ARCHITECT, AIA



PHOTOS: BIG CEDAR STUDIOS

The Gerald H. Nickoll residence, 6530 N. Lake Drive in Fox Point, Wisconsin, designed by architect William P. Wenzler, AIA has received wide acclaim and very favorable comments. Bruno Zevi, editor of *L'architettura* magazine in Rome wrote in July of this year: "To say that your work will appear in the magazine (*L'architettura*) is not enough. It is indeed a matter of course. But I feel that I have to congratulate you, especially for the Nickoll Residence, which seems to me a very important document of research — and an inspired document."

The 1963 Honor Awards jurors were impressed with the "imaginative solution" to a very difficult site, consisting of a small knoll of land (100 feet wide and some 500 feet long) surrounded by a ravine on three sides with a Lake Michigan view to the east. The only possible access to this knoll of land was across the ravine necessitating some form of bridge. They found Architect Wenzler's "radical composition in character with the woods and ravine of the site" and called his choice of construction for the building "ingenious."

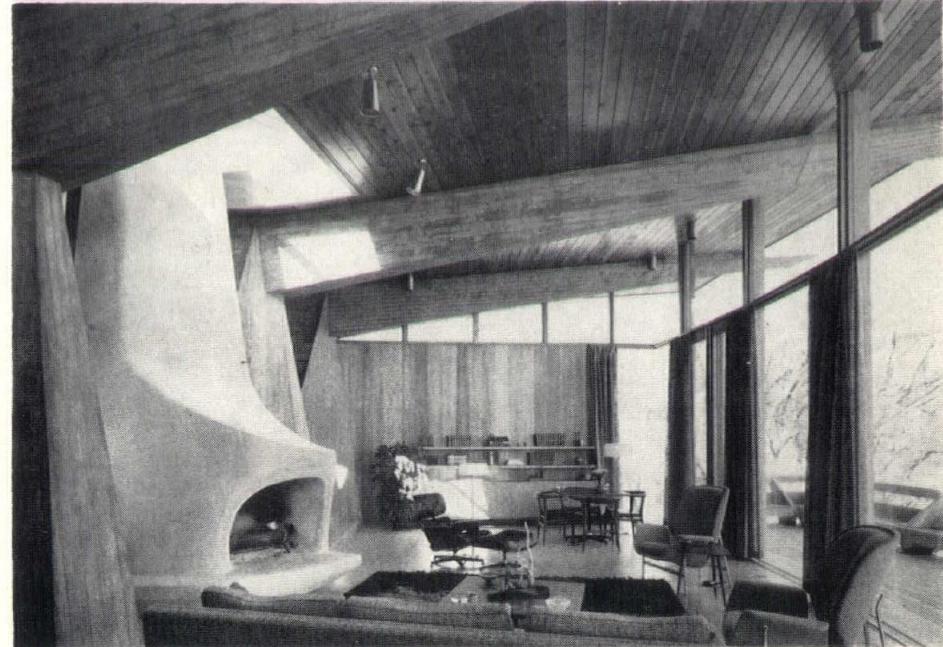
The owner expressed a desire that a feeling of creative freedom was to dominate the concept of the home, that all materials were to be used simply and directly and that the side ought to be left with as little disturbance as possible.

Architect Wenzler developed his scheme of design around a unifying element of sculpture. A circular motor court unites the garage with the house, saving the view and creating an element of surprise.

The limited physical dimensions of the knoll of land resulted in a structure that cantilevered over and into the natural beauty of the ravine. William Wenzler employed a concrete cassion foundation and sculptured concrete beams and columns. The space thus created was enclosed by cypress for privacy and glass for openness.

The home was planned for three basic areas -- a high ceiling pavilion space for living and entertaining and two low ceilinged secluded spaces for sleeping and "meditating" as William Wenzler puts it. One third of the home has a basement beneath it.

A poured in place concrete system was used to execute the sculptured concrete beams and columns and to provide a stable cassion foundation. Finished concrete floors were used throughout the main living areas. Only the bedrooms were carpeted. Frame wall paneled with cypress boards on both sides and a cypress ceiling provide the obscure enclosure while the glass areas expose the views. The house is heated by means of a gas-fired, warm-air "Air-Floor Distribution" system and similarly completely air conditioned.





ENVIRONMENT, SOCIETY, ARCHITECTURE

The following is the first portion of a discussion by Alfred Shaw, FAIA, given at "L'Institut D'Urbanisme" of the University of Paris in April of Nineteen Fifty-Eight. It was decided not to edit Mr. Shaw's talk—meant to be heard rather than read—in order to preserve the spirit in which he offered his thoughts on Environment, Society and Architecture.

This paper is, I hope, a small part of what Robert Hutchins, former president of the University of Chicago, calls the "Great Conversation". I hope I shall make even a minute contribution in behalf of our great University of Chicago.

But it is, also, a pause in a chaotic world, like the moment when the pilot asks the navigator, "where are we in reference to our destination."

My proposition is one which relates to society in general for five intrinsic reasons:—

1) It is to show that the highest purpose of good architecture is a good society.

2) It is to show that of all the arts, architecture has the broadest influence on society — not better, but broader. This might seem to be an evident truth, but it is not recognized even by many architects and their clients today.

I heard Chagall give to a small group during the last few weeks this explanation:—

"Nous vivons avec la peinture, la sculpture et les autres arts mais nous vivons dans l'architecture".

- 3) It is to show that society has a predominant influence on architecture and architects, and the interplay between the two in our world, today as ever, has much more potential for good than is generally supposed.
- 4) It is, also, to show that the qualities of fine architecture or a fine society are not simply style or taste or science, but have a deep subconscious source in the spirit of our inner life.
- 5) It is, also, to show that volume and the contemporary or so-called international style will not save us, the spiritual influence of Notre Dame is greater to the world than the temporary building of the League of Nations en face the Eiffel Tower and a great symbolic pylon, rising to the skies give more inspiration than the "Gratte Ciel" of the United Nations in New York.

In trying to see if we have any general architectural destination, to get some perspective, we are going to look at the architecture of the historical past and its relation to the general culture in which it grew and we shall, also, look at the influence of the individual architect or layman on his culture. If an occasional self-evident comment, especially about French architecture comes out, it is not intended to be news, but a buttress to my principle.

And then we will look at our present gigantic, frenetic activities throughout the world and see where we are—whether we have varying or even opposite destinations or one general destination and what we might think of it or if we discover it is wrong or even if we find the answer, "Destination Unknown".

The rich history of architecture permits us to take a general sampling. In the scope of this short study, we will not start at the dawn of history, but rather conveniently, start simply with Athens at the time of Pericles.

These few samplings are selected from the better cultures and are not to indicate that all in the past was good. We could have picked up some really bad ones, too.

The Spirit Of Athens

In museums throughout the world, far from Greece itself, we look in wonder at the vibrant fragments of Greek architecture and sculpture. The winged victory here in the Louvre takes us for the moment out of Paris and we feel the impact of ancient Greece. This wonder we also see in their jewelry and their coins. In these small gold objects, the material, even below the surface, seems precious.

The form goes all the way through; (unlike modern jewelery, which is a clearly visible form, but obviously a design confined to the surfaces.) This is largely true with the best Greek sculpture as well. There is just the right amount of marble left — for example, the armless, legless torsos, like the Thesus and the Queen of the Amazons from Eritria. The material inside has value. It is not merely the remaining uncarved marble. The marble drums of the Columns of the Parthenon lying around loose or set in their lovely order, related to their other drums, are not just pieces of stone.

This impression can only be a thing of the spirit. But why? A pile of stone column drums en route to be erected today has none of this significance. It is not to be explained by lack of manual skills or technical accuracies because today the forms we can make have microscopic dimensional controls. It can only be the subconscious spirit of the workers—from the original conception down to the masons. This drum, this capital, takes on a God-like character, blow by chisel blow and not by the hand alone, but by the spirit moving through the hand. Just as Ernest Hemingway tells us he has no control of what words stream down his arm onto the paper, it was made not by the quality of the mind or the arm, but by the emotion unknown to either. We see it in Villon or Millay. These gods of the Greeks, who today we glibly call "fabrications", were to them and to their architects and their sculptors deeper than a belief and as much their instinct as the longing for life itself. But this was not as a detached operation — it was an indivisible essence — not a separate piece of the life of Athens. It embraced all of Athens, every citizen: the life in the Agora, the gods of the Shepherd, the quality given to his fellows by Thucydides — that of "Trusting less in system and in policy than to the native spirit of our citizens"—everyone of whom wanted every stone on the Acropolis to be saturated in glory and recognized by the gods themselves. Not for fear, but for the admiration of this native spirit, these men worked to be part of — no one man but all. As Thucydides said again, "I doubt if the world can produce a man who is equal to so many emergencies and graced by so happy a versatility as the Athenian". Of whom can this be said today?

Is it any wonder then that the product of the craftsman was qualified by the character of his audience? One needs only to see the difference between the ancient product and that of today — the reconstructed Agora; the material; the detail; the careful spacing; are all there but there is no vibrance, no bouquet; precision? mechanical efficiency? Yes, but no magic.

Likewise, in the ruins and the remains of the temples on the Greek islands and in Sicily and particularly in the sites they chose, this sublimated "rapport", moving through the whole, is steeped in the essential culture and still has magic today. If we sit in the Greek theatre at Taormina, we sense in its site and its conception, something noble — and very few can express it, even the great poets. How much more in its completeness it must have given to the people of its time!

In discussing this principle just recently with a leader of American thought, Adlai Stevenson, he put greater emphasis on the leaders of Athens. This influence is impossible to deny — it is obvious. But not so obvious and, instead, forgotten in the problems of every present, (whether the present of Athens or that of today) is the subconscious connection of architecture with the stimulation to the architect and, when finished and visible, a source of pride to the citizen, giving quality to his life.

The Power Of Rome

We can look at Rome in the days of Hadrian or Augustus. The great spaces in the baths of Diocletian and Caracalla and the Romans themselves, lounging, bathing, talking under the noble coffered vaults. The legions in Britain, the legions in Antioch, the power of the Empire, the sound of "Senatus Populusque Romanus"; the heavy triumphs of the returning conquerors, the heavy arches; the sensuality with none of the delicacies or subtleties of Athens; the pride of the Roman citizen, who was the only one entitled to wear a toga; the strength, almost vulgar, of the marble busts of the emperors, apparent still today — this is the character of Rome and of Roman architecture.

Would it be Caeser or Pompey? The leader is not the man with just the finest rhetoric or the wisest oratory. He is the man who will dare face the people and be accepted for his courage. These men became the consuls and these are the people who built with strength and pride and dignity and an intent to impress the known world. And these qualities characterised the structures of the period. There is a dedication to the gods in the temples and there is, also, a reference to the empire and the emperor, by this time having himself taken on god-like characteristics. This is evident in the form of the arches, in the great baths and circuses, in the coloseums or the vast stadiums for the Roman people conscious of their citizenship.

These structures, whether along the Appian way or in Agrippa's Pantheon to all the gods — not without great aesthetic and emotional skill, are Roman power, as they are in Nimes and the Pont Du Gard

and throughout the Empire and so are the columns of the Temple of Zeus, still standing in an empty field in Athens; the aqueducts in Segovia and Merida in France. Whether at the center of Rome or in the conquered provinces, whether they are made from the Travertine of Italy or stone from the hills of France or Spain, they could not be any more Roman and they all reflect this subconscious power and strength. Freud was not a name in Greece or Rome, but the motivations which he describes, unknown to the mind and not played up as a discovery, were and are never absent. This emotional or subconscious expression, which gives the character to architecture, is its deepest source. Quoting Freud directly, "art forces us to become aware of our inner selves in which the same impulses are still extant—even though they are suppressed." Man can say things with a building which cannot be said even by Shakespeare. Although the famous gift of tongues of Christian history may be questioned by some historians, it cannot be denied to architecture, which truly speaks all languages.

Today we can clearly see the differences between the Roman and the Greek in their Corinthian and Ionic capitals, in their mouldings, their sculpture, but I don't think the Romans did. It was so much a part of themselves.

The arch, the simple semi-circular arch, whether of one meter or forty, first and never since so well used as by the Romans, might well have become the symbol of Roman power instead of the Fasces, the badge of authority. It gave nobility to Rome itself and was important in the Provinces as a constructive symbol of power, science, and culture.

The Spirit Of France

In this byplay between the architect and the culture of his era, there is no more obvious or beautiful example than the period of the great cathedrals in France. Here these towns, bishoprics or provinces, controlled by their dukes or other warlords, titled or not, were permeated and influenced by the Roman faith and found expression through the symbol of the Virgin, maybe because she was more friendly and, therefore, more human than the austerity of the Lord himself.

The general culture could not be described as equalling that of the Athenians, but the connection with the deity was just as intent and not suppressed. We know that groups of building craftsmen, including architects, were summoned from distant scenes of earlier successes, but it was with a subconscious totality that the cathedrals were built. Today's independent action of the architect, the contracts with the builder, the sculptor, the paint-

ers, and the modern client, such as exists, would have been completely incomprehensible during this period. The church, the architect or architects, the builders, the carvers, the masons, could not have been anything but unified and this unity carried over centuries. Where the architect begins and the sculptor leaves off is not only invisible, but never becomes a question and the same subconscious spirit influences the action of every worker tied together into one moving, suppressed enthusiasm until the roof is on and the last crocket or cusp is finished. At Mont. St. Michel, the unity extends more visibly into the rock, the earth itself. Its very selection as a site — difficult, and therefore, challenging, remote, and therefore, spectacular, is a part of the conception. Here, at hazardous levels, swept by the sun and the winds of the Atlantic, these men tied their masonry into the rock with high inspiration: they invented and evolved forms which influenced the whole Gothic world and gave an exhilaration to the stones as they cut and set them.

In the high cloisters and within the walls, the monks and nuns not only had a closeness to the Virgin in heaven, but a protection from the wars and pillaging of this troublesome period, and this military problem, also, becomes evident in the architecture.

The little stone churches along the roads of France have the same magic but there is little magic in the churches of today. It is not only true of France but, also, throughout the Christian world today, that the scepticism so characteristic of the scientific and economic era, has produced no religious monuments which can compare to them.

The Heart Of Spain

Whether we imagine ourselves in the days of Ferdinand and Isabella or whether we are moving around in Spain today, it is clear that spirit was the greatest essential of the Spanish architecture of that time. This period and the later years are the most characteristic of the country.

Spain, of course, is a country of contrasts. Very rich and very poor; great poverty and elegant style; great empty wastes of land versus tight, crowded concentrations of cities or villages. The simplest, most primitive houses and towns versus the most elaborate and costly palaces or churches and, architecturally, there is no style which so concentrates its ornament in spots, contrasting it with great flat areas of wall around it. The gardens, likewise, are behind walls rich with green and fountains and all around for miles stretch the dry and empty plains and hills.

Spain is a country of the heart which

dominates the mind and the body. Life, with the heart set on the right idea, is more important than life without it. Death is incidental and more a matter of interest than fear.

Life was and is hazardous and tough and even the gold and conquest of Latin America never softened it. And tho the pagan has never completely disappeared, the ever-present religious emotion is that of the Catholic doctrine. The power of the Church, either of Rome or of the King and Bishops, was always Catholic with a capital "C".

The walled towns of which Avila is the best example, the thousands of castles on lonesome promontories or at the edges of the mesas, all are fortresses with rugged strength outside and religious dedication inside.

The exteriors of the towns and the structures, too, are difficult and strong. Either as to sites or individual houses, courage is obvious. Even allowing for the motive of military defense, Spanish towns and houses are built in the most frightfully difficult places. Look at Cuenca, at Toledo, at Arcos de la Fontera, at Ronda—even the Moorish Alhambra at Granada. They seemed to look for the most difficult places and the problems to be solved produced "per se" cities of great interest and nobility, much in contrast to the plain towns, for example, of America or Russia, seemingly easy to use for a city, but uninteresting for this very reason — even the economically more possible.

The unity of the Spanish town under the Aegis of the Church and the family is apparent in the culture and the architecture. Concentrating in tight, wall-to-wall settlements, in the centre of vast reaches of pastures and farms, hundreds of kilometres in the area, each worker goes out at dawn and back at sunset to his crowded town and you will see whole towns in which every wall is the same material and every roof is the same tile. Crude, at close range, these Spanish towns, all in one color scheme — seen from afar as units of incredible beauty. And then, of course, the greatest cultural influence of all—the Church. The Church of Spain, so strong as to bargain when it liked, even with the Pope Himself. Money flowed to it from the rich, the poor, and the Crown. The churches dominated the town, architecturally, as the church did culturally. Every detail has ecclesiastical significance, every wall says this is the temple of the Roman Church. It could not be done and is not done so completely today.

(To continue next month.)

welcome aboard

CORPORATES:

HELMIT AJANGO

BORN — November 30, 1931, Veru, Estonia, Europe

RESIDES — 825 East St., Fort Atkinson

FIRM — Ajango and Butts, Architects and Designers, Fort Atkinson

DEGREE — B of Arch., University of Illinois

Advanced from Associate membership in the Wisconsin Chapter, A.I.A.

HAROLD J. GABRIEL

BORN — Milwaukee, April 1, 1932

RESIDES — Sheboygan

FIRM — Edgar A. Stubenrauch and Associates, Inc., Sheboygan

DEGREE — B. A. Architecture, University of Minnesota

Advanced from Junior Associate membership in the Wisconsin Chapter, A.I.A.

ALBERT FOIX LARSON

BORN — Peever, S.D., October 29, 1903

RESIDES — 1515 Rust Street, Eau Claire

FIRM — Larson, Playter and Smith, Architects (Inactive Partner)

Was a member of the Wisconsin Architect Association before it became affiliated with the A.I.A.

ASSOCIATES

WALTER L. KRATZ

BORN — West Bend, July 10, 1930

RESIDES — 1705 Maple Street, Madison

FIRM — Charles A. Woehrl, Madison

DEGREE — Bach. of Arch., University of Illinois

New member.

ROBERT L. ERDMAN

BORN — Milwaukee, May 10, 1934

RESIDES — 134 E. Auer Street, Milwaukee

FIRM — Architects III

DEGREE — Bach. Arch. University of Notre Dame

Advanced from Junior Associate membership.

JUNIOR ASSOCIATES:

FOSTER W. HAECKER

BORN — Lincoln, Neb., Jan. 27, 1936

RESIDES — 1148 Petra Place, Madison

FIRM — Graven, Kenney and Iverson, Madison

DEGREE — M.A. University of Illinois

Recently moved to Wisconsin from Lincoln, Nebraska.

JERRY R. LABODDA

BORN — Milwaukee, August 31, 1935

RESIDES — 5335 W. Dakota Street, Milwaukee

FIRM — Boswell and Associates, Waukesha.

Joined Boswell Associates in June, 1963, was formerly with Rasche, Schroeder and Spransy in Milwaukee.

PROGRESS REPORT ON THE 15TH ANNUAL CONVENTION

"ARCHITECTURE: MEN AND MEANS" is the theme of the 1964 Wisconsin Chapter, A.I.A., Convention.

Scheduling has been completed, lacking only acceptance from a speaker or two.

Social functions are all arranged and ready for enjoyment.

Exhibitors will cooperatively sponsor three activities this next year. An "Eye Opener Party", the Cocktail Party pre-

ceding the Dinner-Dance and a Luncheon in the Exhibit Area.

A New York World's Fair Tour is the Grand Prize in 1964.

There will be numerous additional door prizes awarded by all the exhibitors.

A Splash Party with an informal Buffet following is scheduled for one night.

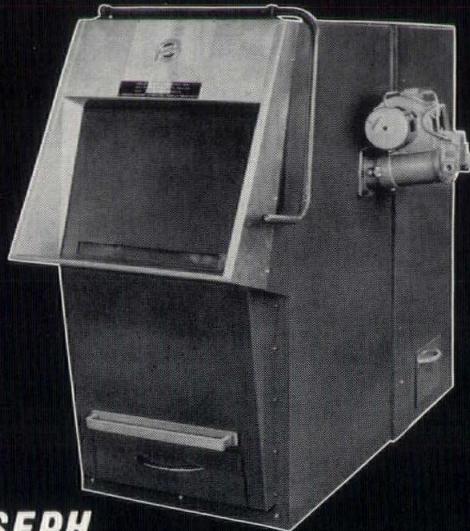
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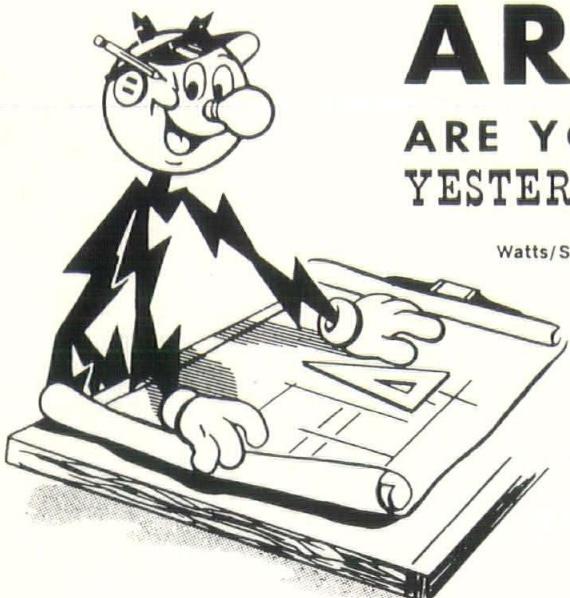
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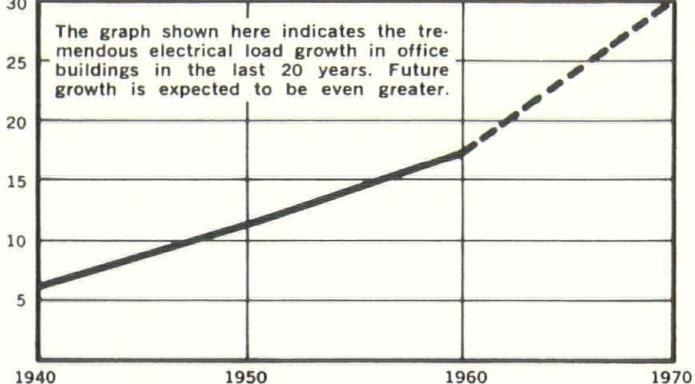
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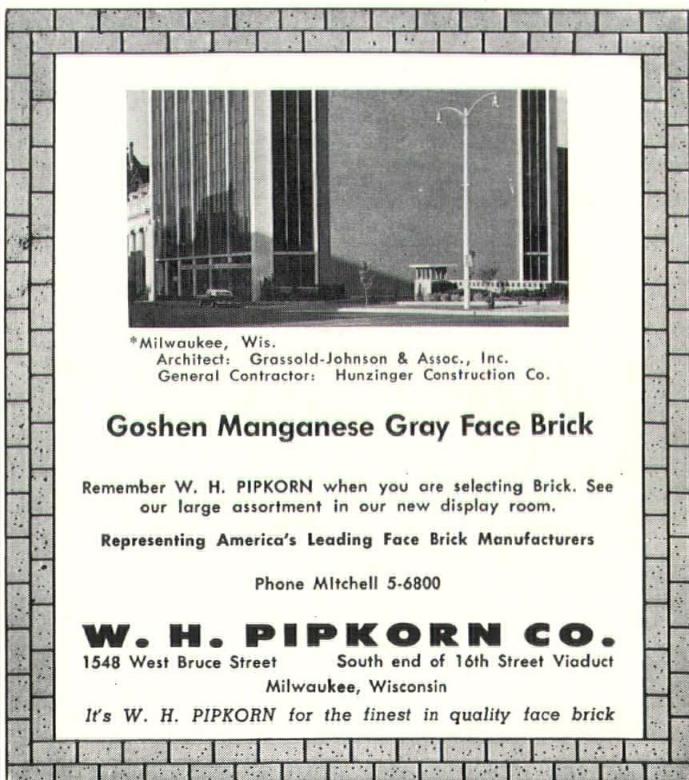
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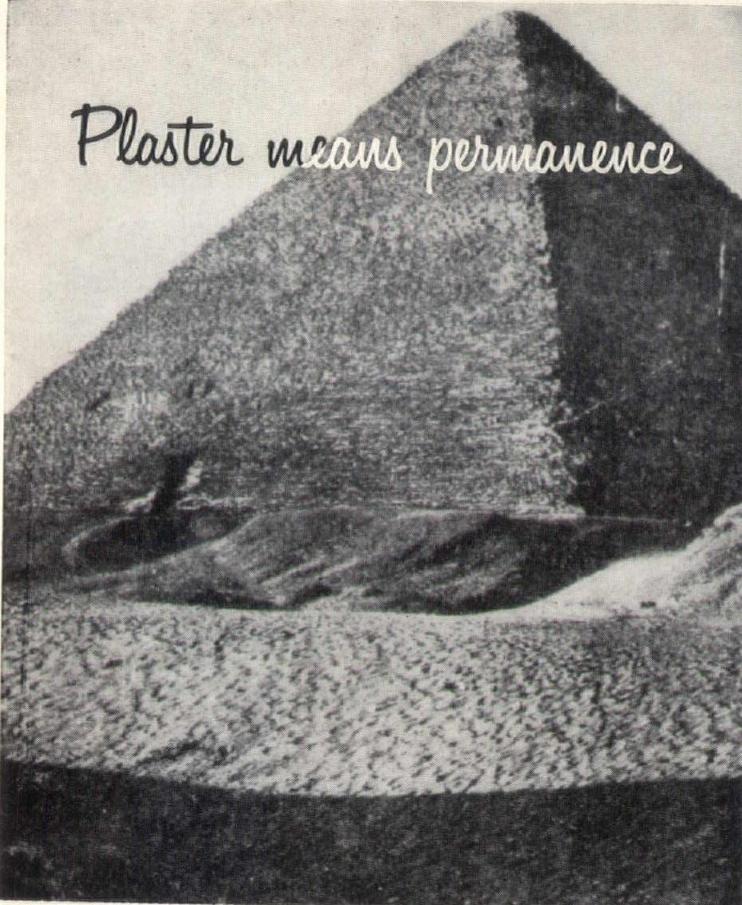
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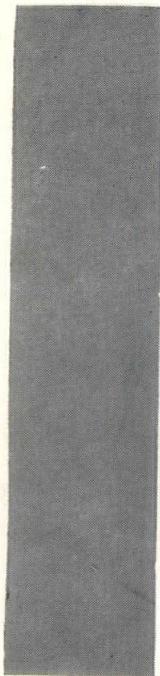
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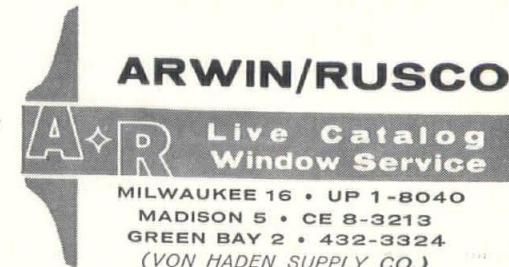
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An Open Letter
To the Corporate Members A.I.A.
To Organizations Associated with the
Architectural Profession.

Gentlemen:

December 1st was the deadline for placing orders for Holiday Greeting Cards. If you inadvertently failed to place an order, or have been considering a gift of money, please be advised that it is never too late to send a contribution. This last month of the year is a most important time for the Foundation to replenish its funds.

Tuition Aid

In January the Foundation is faced with the expense of continuing its interim program of tuition aid for Wisconsin students of architecture. Nine students are to receive grants for the second semester of the academic year 1963-64, and a number of qualified applications are worthy of consideration. If you could go thru our files of letters received from struggling students and from the deans of out-of-state accredited colleges of architecture, you would understand to a greater degree how much financial aid means to students in this period of excessive costs in education.

Future College of Architecture

Of Paramount interest to the State Architects and their friends should be the fact that shortly after the first of the year, the Foundation will begin conferences with the University of Wisconsin for the establishment of a College of Architecture. Not only must the Foundation offer a substantial contribution to back up its earnest intent, but the substantiation of facts behind the need of a college and the solicitation of other funds will be a costly business.

A special account has been set up for this purpose and any contribution can be so assigned. All contributions to the Foundation are tax deductible and should be directed to:

Wisconsin Architects Foundation
4685 N. Wilshire Road
Milwaukee 11, Wis. WO 2-5844

Publicity

The Foundation intends to list, in both the February issues of WISCONSIN ARCHITECT, all organizations and individuals who placed orders for cards and all contributions received.

It is with great pleasure that the Foundation jumps the gun to list the following organization which started off its 1963 fund-raising, immediately after announcement, with both orders for cards and contributions. Our special gratitude to:

The Daily Reporter
Sheet Metal Workers International Union, Local #24

To the Associate and Junior Associate Members A.I.A.
Gentlemen:

The reason for not soliciting this group for orders for greeting cards is that sample packages had to be limited because of the cost involved, and, consequently, other means were used to solicit patronage, thru the Section Presidents of the Chapter and W.A.L. Please be assured that contributions will be gratefully received, and the same publicity mentioned above will apply.

Book Plate Competition

The Foundation also wishes to remind that December 31 is the deadline for the Book Plate Competition. See your bulletin board.

chapter Notes

The Executive Committee of the Wisconsin Chapter, A.I.A. met at the Plankinton House, Milwaukee with the following members present:

Leonard H. Reinke, Mark A. Pfaller, Lawrence Bray, Joseph Durrant, Roger M. Herbst, Emil Kornic, Maynard Meyer, Robert G. Sauter, Al. J. Seitz, A. A. Tannanbaum and William Wenzler.

One Corporate application was considered and approved, and one Associate and two Junior Associate members were accepted. One Emeritus Membership was granted and a transfer was approved.

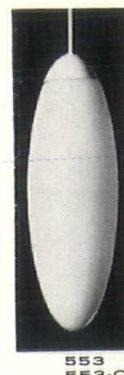
The Members of the Architectural Division of the Wisconsin Registration Board of Architects and Professional Engineers were guests of the Chapter Executive Committee. A report of recent action by the Registration Board was given and the liaison between the Chapter Executive Committee and the Registration continues.

Fritz von Grossmann, Chapter Convention Committee Chairman, appeared to report on the progress of the 1964 convention. Mr. von Grossmann urged the Executive Committee to encourage all Architectural offices in the state to close for one day of the convention to permit all employees to attend.

The Wisconsin Chapter, A.I.A. has placed the name of Julius S. Sandstedt in nomination for Vice President of the American Institute of Architects.

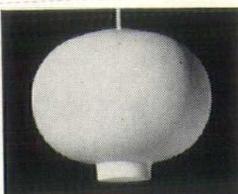
The Executive Committee unanimously adopted a resolution to commend the Electrical Contractors Association on its statement "Your Responsibility as a Prospective Bidder".

Roger Herbst made a progress report on the activities of the Lake Michigan Region Planning Council. Progress is being made in several areas under the influence of this group. The meeting was adjourned at 4:30 p.m.



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news notes

Rolf N. Irgens, 38, has become one of Principals in the firm of Darby, Bogner and Associates, Inc., Architects and Engineers. He is a member of the American Institute of Architects and is a Registered Architect in the States of Wisconsin and Minnesota and holds a Certificate of the National Council of Architectural Registration Boards. Mr. Irgens is a graduate of Purdue University and the University of Illinois with Bachelor of Science degrees in Aeronautical and Architectural Engineering, respectively. His professional experience includes work with firms in St. Paul and Milwaukee with which he has been responsible for the design of several award winning projects. A Door County Beach House designed by Mr. Irgens received an award in the 1963 American Institute of Architects Honor Awards Program.



Leslie Paffrath, President of The Johnson Foundation in Racine, Wisconsin, and Dean Suppan of the Fine Arts School of the University of Wisconsin, Milwaukee, and Tracy Atkinson, Director of the Milwaukee Art Center, co-sponsored and selectively invited participants to "A Symposium on the Artist as Collaborator with the Architect", held at Wingspread on November 9, 1963.

A gray rainy November Wisconsin day provided quite a natural and typically English setting for the presentation of Sir Basil Spence, OM, RA, RDI, PPRIBA. Sir Basil, during the five-hour symposium, gave credence to his theories on humility and humbleness. Entwined with his innate love of English tradition and a "jolly good" sense of humor, he prevailed upon his receptive audience to thoroughly enjoy and relish, though possibly not condone, his idealistic Architectural heritage.

The Johnson Foundation's Wingspread made available its most gracious plummage to glorify the occasion. The hospitality of the Frank Lloyd Wright creation lent itself well to the general atmosphere of Art and Architecture.

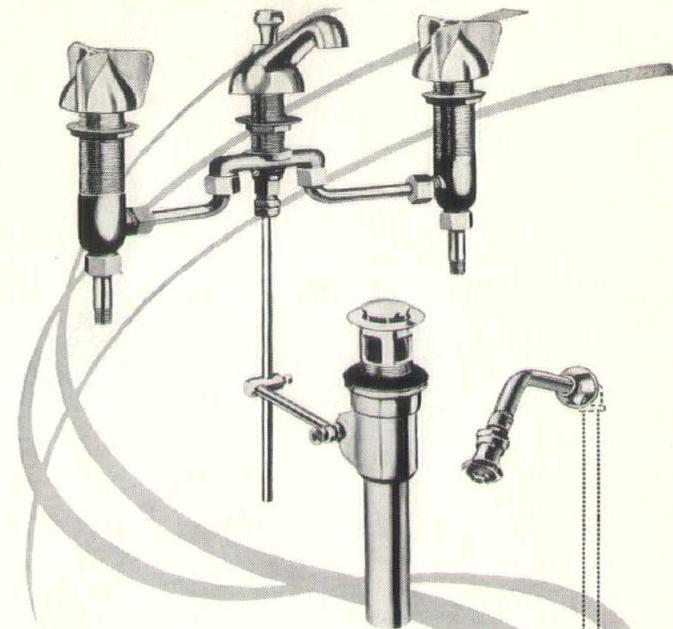


In cooperation with the Kiwanis Club of Milwaukee, Vocational Guidance Committee, the following members of the Wisconsin Chapter of The American Institute of Architects appeared on Career Day Programs:

Erwin Dembeck, AIA, Messmer High School
Harry A. Ollregge, AIA, Wisconsin Lutheran High School
Douglas Drake, AIA, Custer High School



Mr. Harry Bogner, senior member of Darby, Bogner and Associates, Inc., Architects and Engineers, who in 1945 served as Theatre and Music Officer with the U.S. Army in West Germany, has been invited to attend the formal opening of the rebuilt Bavarian State Opera in Munich on November 29th.

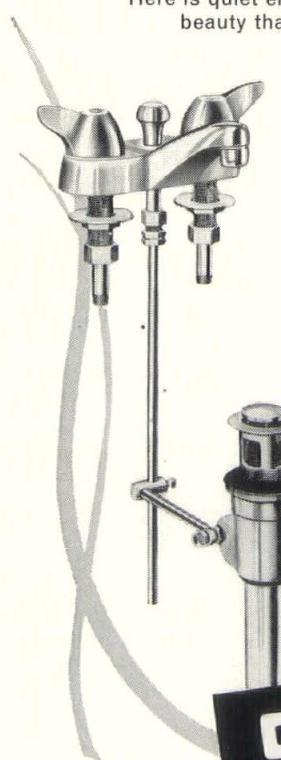


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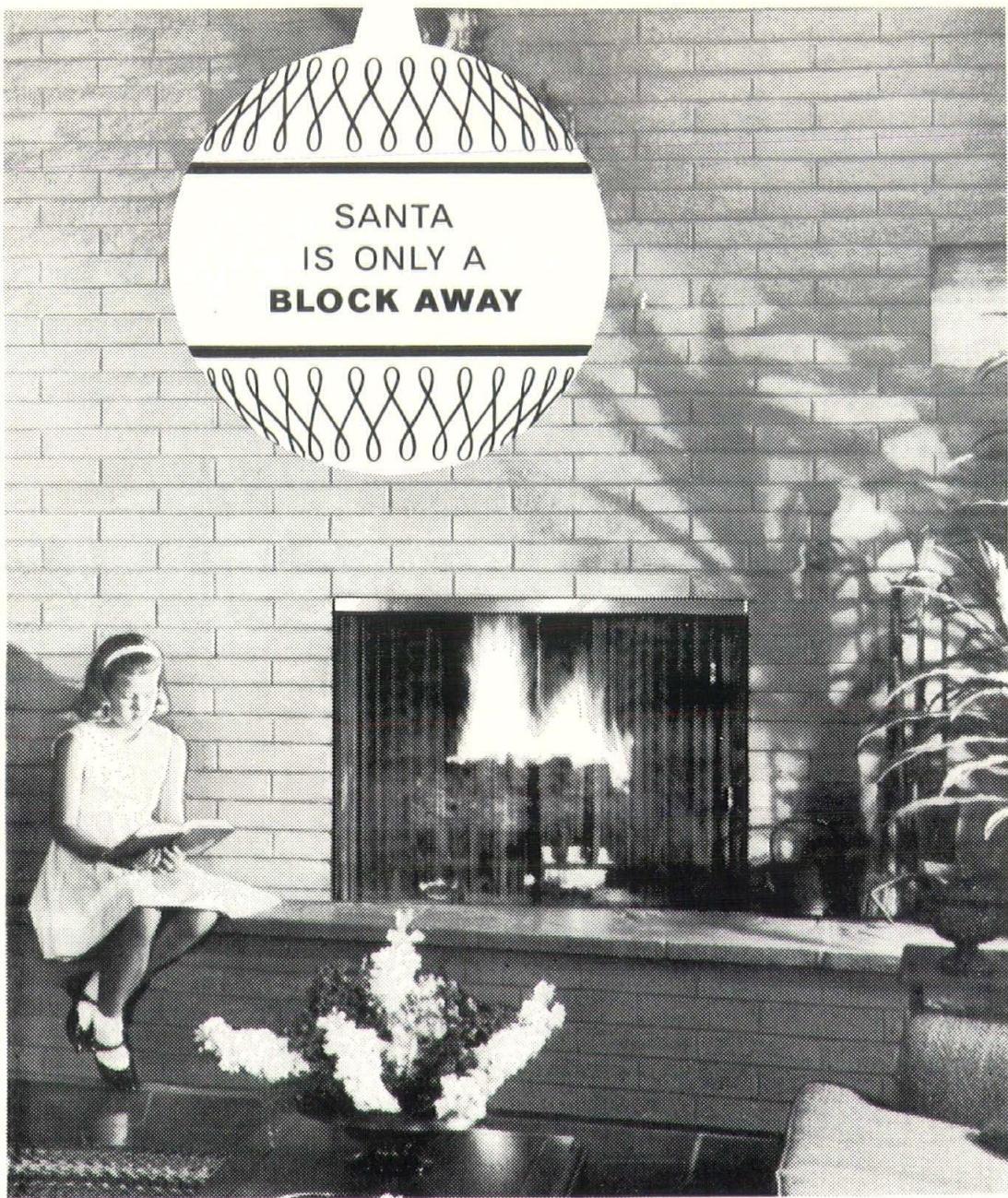
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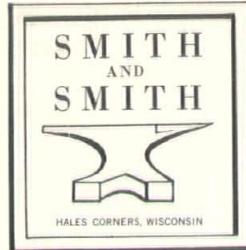
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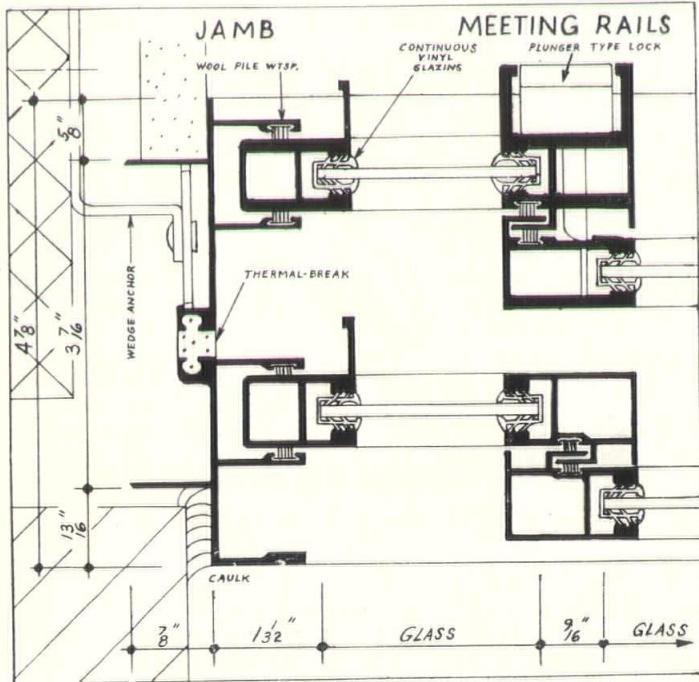
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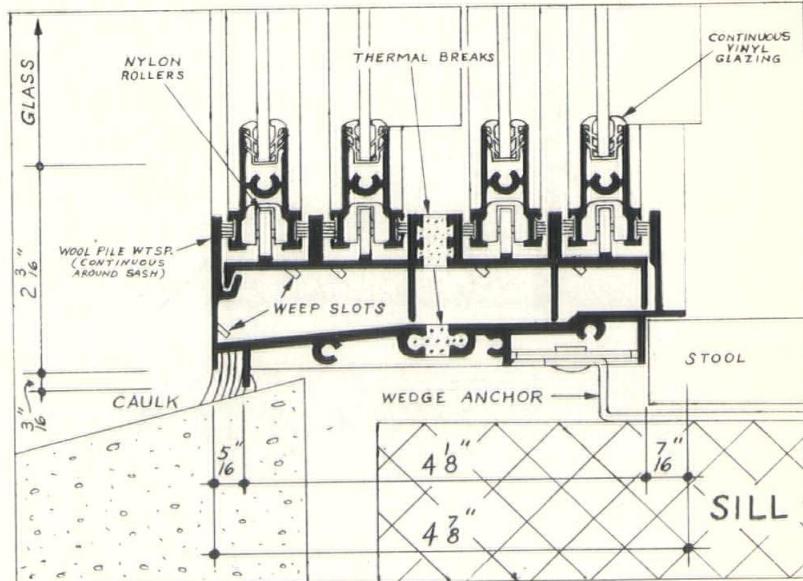
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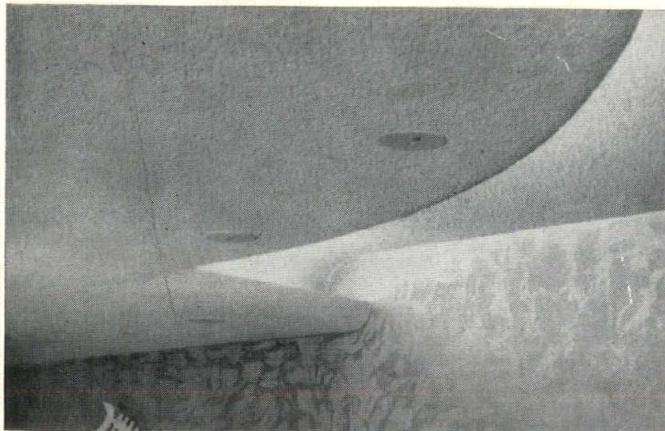
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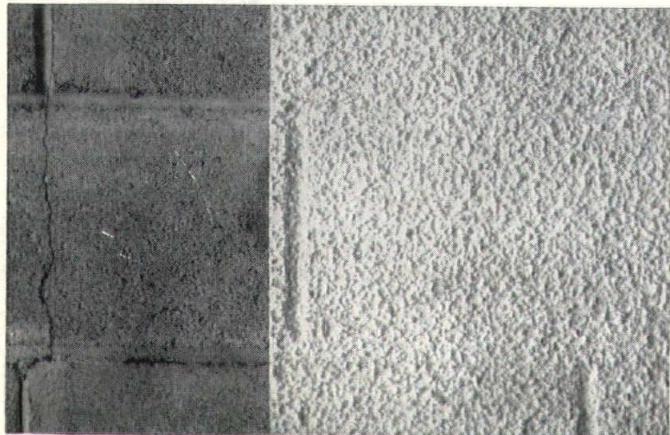
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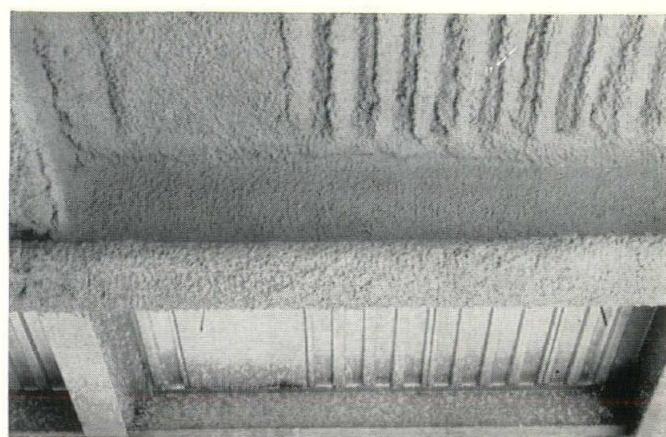
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